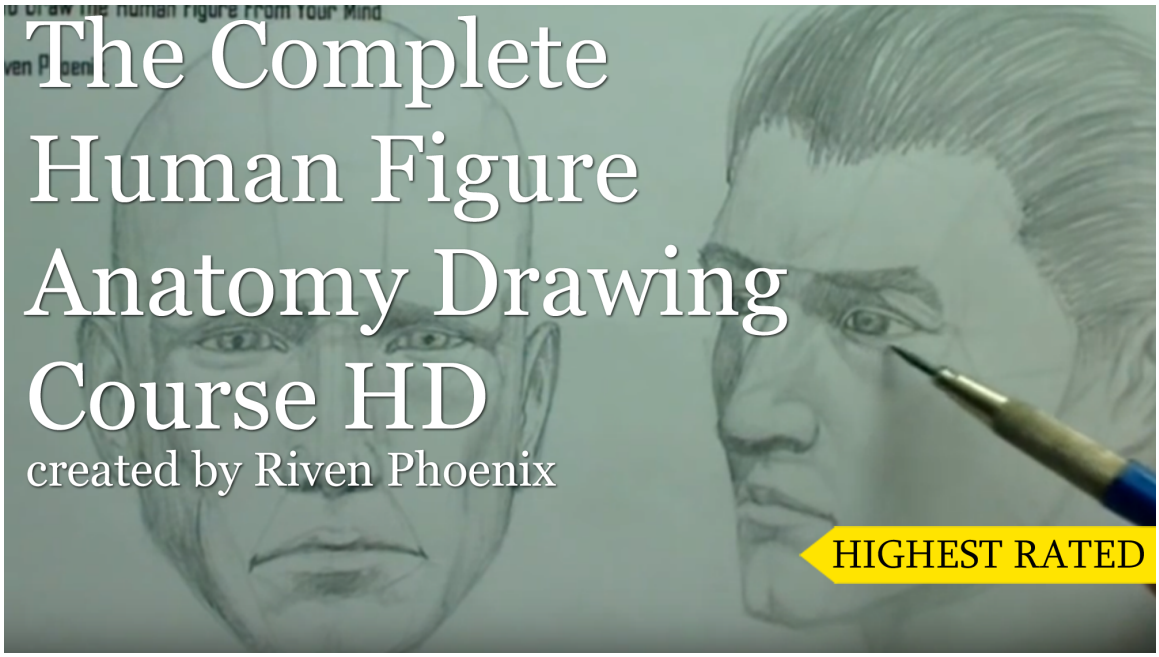

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 008 - Discovering The Invention Of The Human Head

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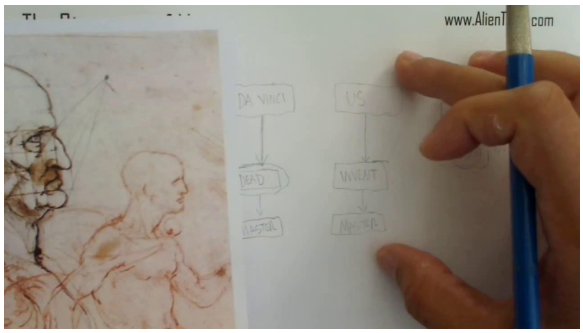
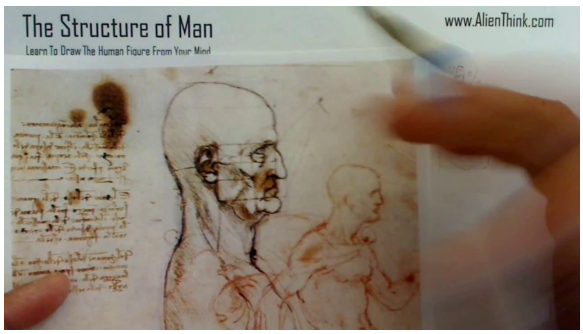
1		Hey guys, my name is Riven Phoenix, and welcome to the structure of man, lunch draw the human figure from your mind training course.
2		Okay, so in the previous lesson, we had really given the mind using artistic thinking, a conceptual concept of how it could understand and master figure drawing
3		by going through an invention process and we've already seen proof even from Da Vinci that how to accomplish such a feat.
4		Right, so we would have to invent all the formulas by ourselves as to how to force the mind to begin to understand the actual realistic design of the structure of the human figure.

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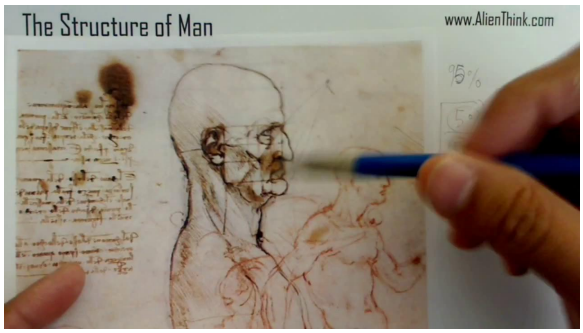
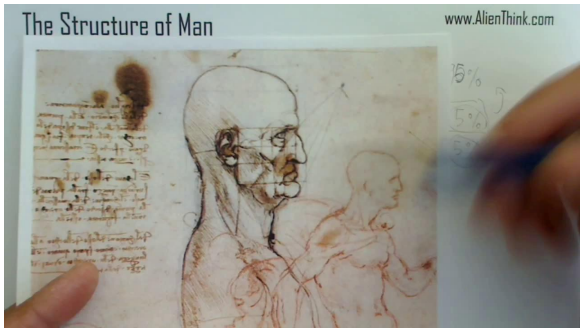
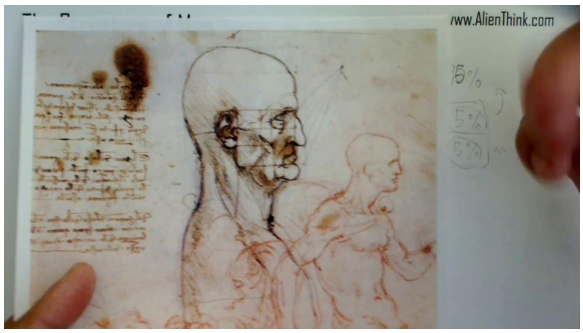
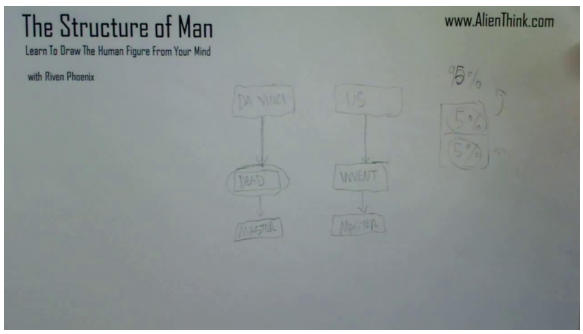
5		Right, so Da Vinci is, although he's doing it here, right, so even artists that came before him and after him, right, they all understood the concept and the power of formulas.
6		And when you look through history of art, you'll see, when you look at the studies of different artists, you'll see that a lot of them did come up with their own ways of doing things.
7		Right, so Da Vinci, because he left his studies, we can see how it was done. Right, so this is an obvious statement that he's making that when you look at his as an artist from artistic point of view, that what he is stating here, that if you do it, that it will obviously be true.
8		Right, so what we need to do now, here's where we're now going to start this really fascinating journey into understanding, putting inside the mind, the design of the human structure, the actual skeleton, and that will end up the end of this would be that we would know all the muscles.

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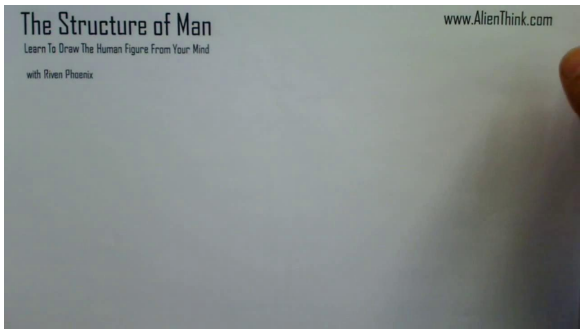
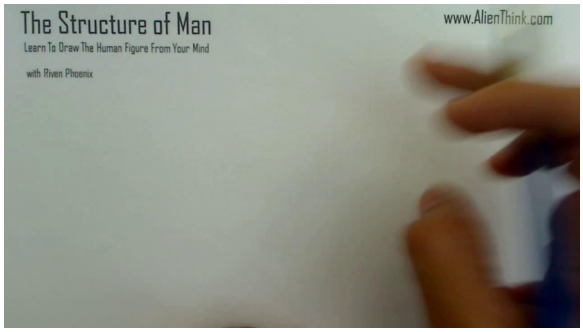
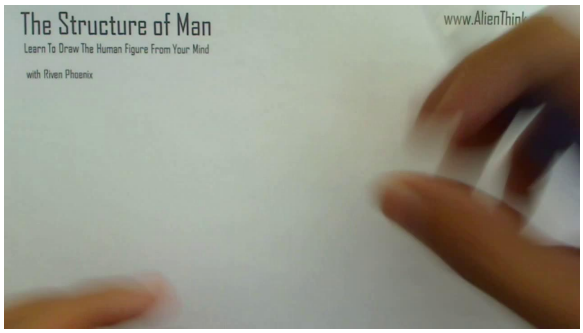
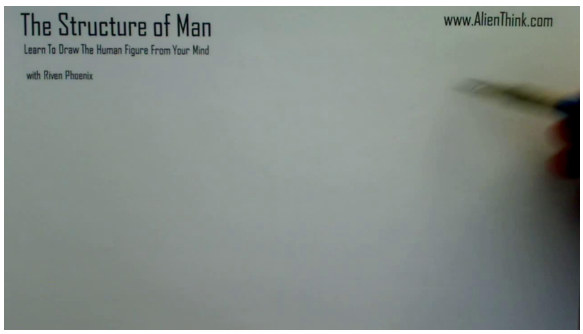
9		So we need to start out by looking at the formulas for the human skull, so we're going to look at the side formulas.
10		So the one thing that I want to state here about formulas is the only reason we're doing formulas is again to force the mind to see the design of the human skull.
11		Once we can force the mind to see as to what is going on, right, we will basically simplify the formulas so much that all we have to do is really just sketch out, just draw the way we draw because our mind just understands the design of the human structure.
12		Okay, so what we need to do here, I'm just going to draw like a legend over here, so I'm just going to draw out just a straight line here, I'm just magnifying this.

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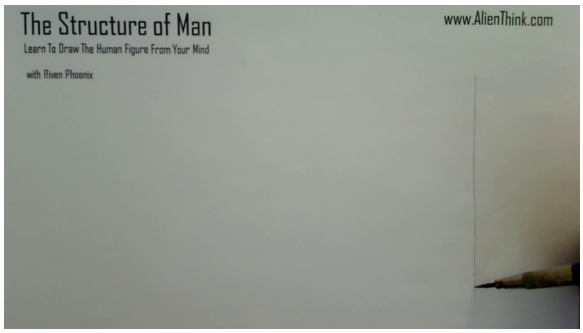
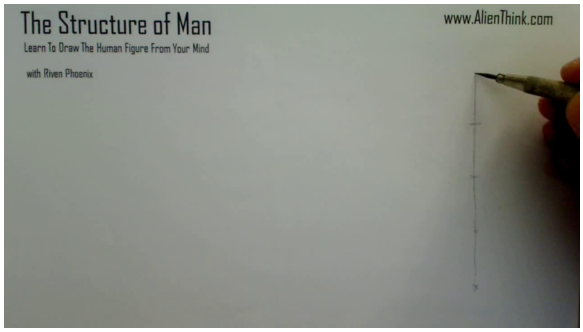
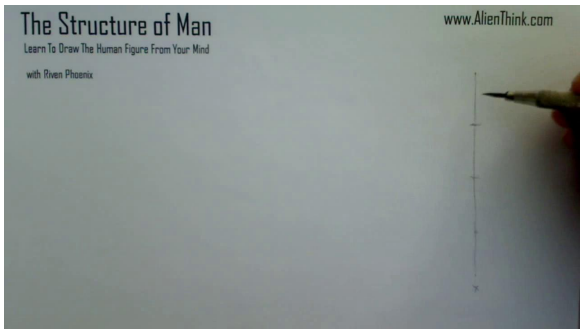
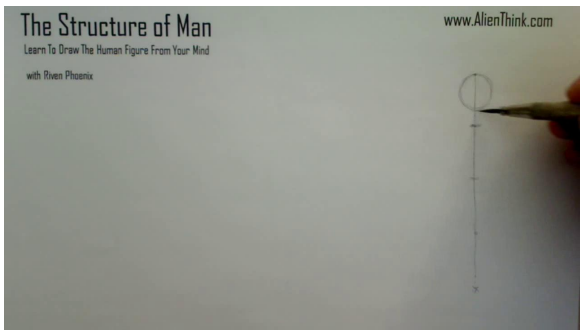
13		So this is like going to be the crotch area over here, below would be the legs, right, so over here, I'm going to divide this here, so this is going to be the bottom of the pack, and here would be the bottom of your chain, and this would be your naval, right, so I'm going to draw it facing the other way here.
14		So our formula, right, the toolkit that we created basically, we need to hold it up to a much more higher standard, and this is why we're now going to go through that process.
15		So in the beginning of our conceptual idea for the toolkit was when we make the head, we basically just take the height of this divide and have come down, and we basically can just draw out a very simple circle over here that gives us a ball shape over here, but it was a very simple formula.
16		And then from here, we just go a little bit up and just start to make the jaw and basically finish it off where we get like this very basic idea of the human head, just like this.

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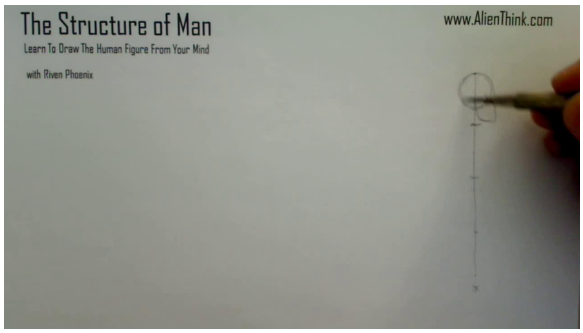
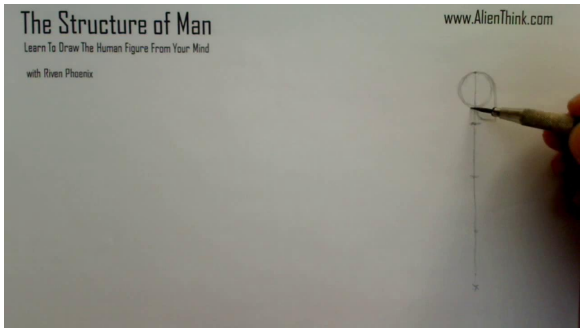
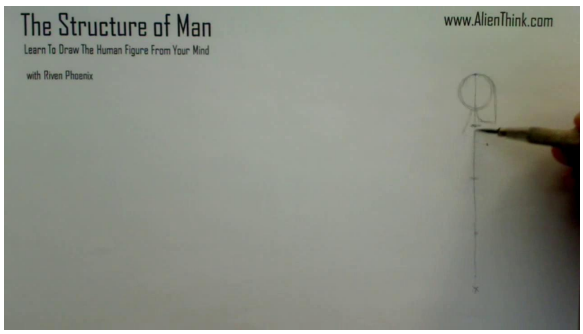
17		We sketched it out without any effort, right, it was a very simple formula idea, right, and we know it works because we're getting the results on paper.
18		Then we said from here on this side here would be your neck going in this way, and then from the bottom of the pack, this is the chain.
19		If we divided this in half, we know that the the clavicle needs to go on this line here in the middle of this, so we know it's going to be over here, and this guy just needs to go up enough.
20		So it leaves this much space, basically it's going to collide, you'll get the opening of the chance cavity.

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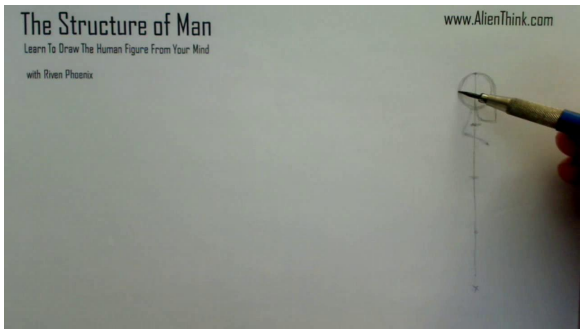
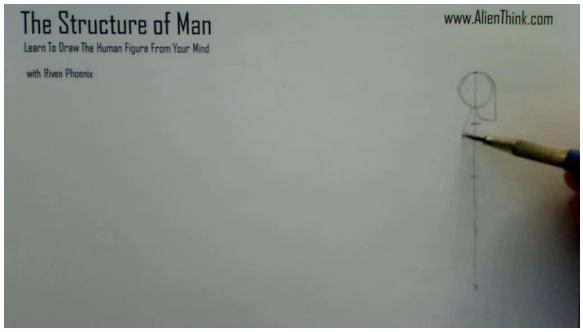
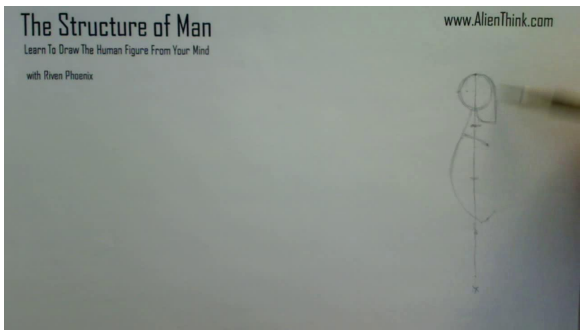
21		And then over here we said if you take the half of this, this, this, if you divide this in half, take the half and translate it here.
22		You basically just know that you're going to sketch this line out just about here and start to curve in, this is the navel, just above this.
23		So we know that it's got to come here and it's going to curve over here.
24		Same thing here, we take the width of this, divide and translate it over here.

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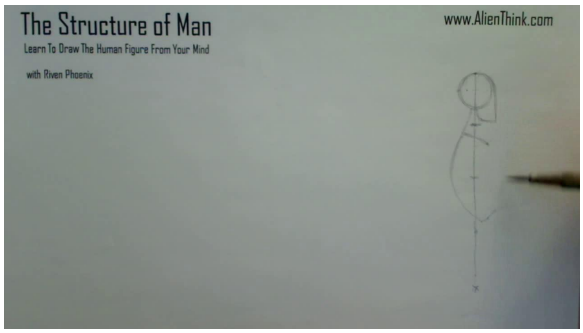
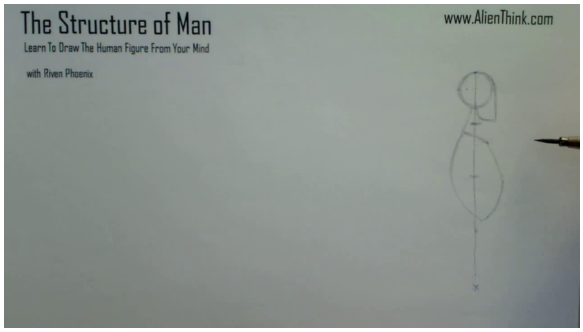
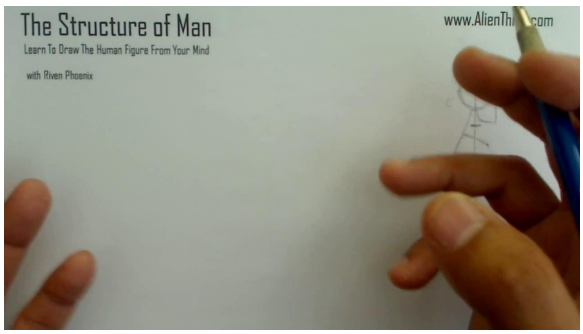
25		We know that it's going to be just basically here, and without much effort we were able to put down the chance cavity.
26		Right, so here is what we're looking at now is this section here, the human skull.
27		So basically we're going to now magnify this point over here and use a set of formulas which are going to be very simple, regardless of what situation you're in,
28		but even the idea of getting the skull done onto paper even gives you the ability to even move, move forward with this illustration that I'm going to show you

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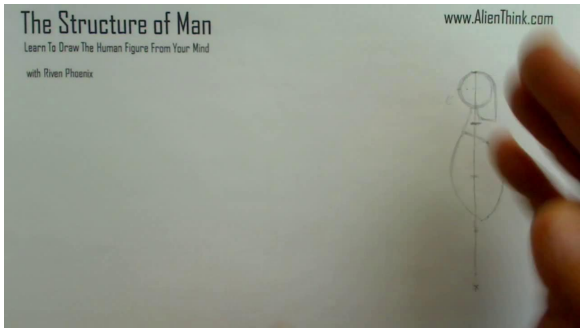
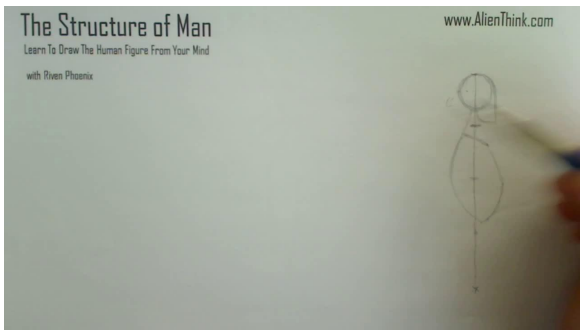
29		and turn it into some kind of a sci-fi design, whatever you want to do.
30		Really bringing, honing in on the scale of an artist is regardless of how you put the figure down, you just want to create the illustration.
31		Right, so here right now we want to understand that is force the mind to see how the human skull is designed.
32		So I'm just going to take this line here and magnify this.

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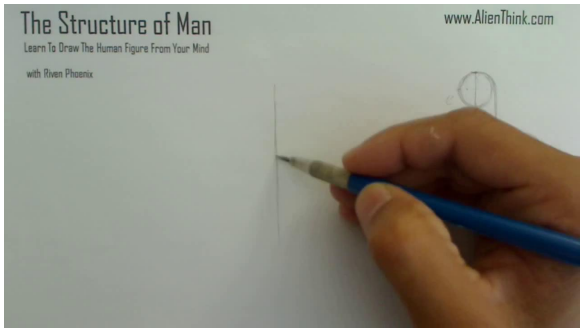
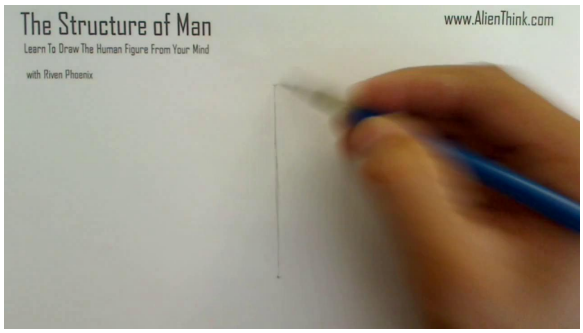
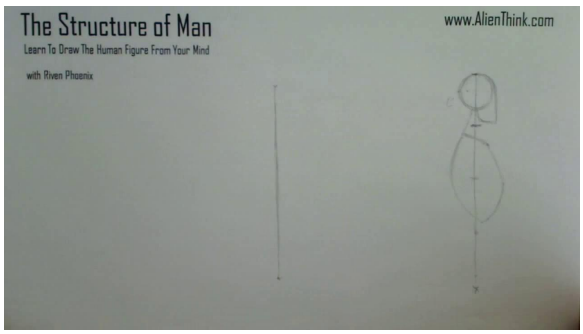
33		So to do that here we'll just draw a straight line over here, and you should do this all in freehand.
34		Now I'm just going to draw a lot like this over here, that's good enough.
35		Now my camera is a little bit on the angle, so it might look all slanted, but it's really just straight over here.
36		It should be straight enough on the camera.

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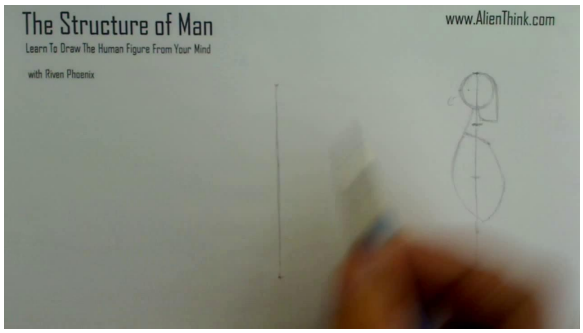
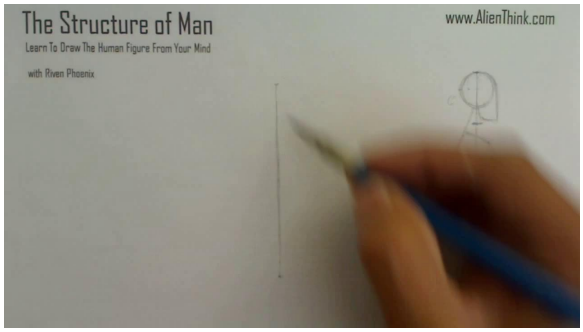
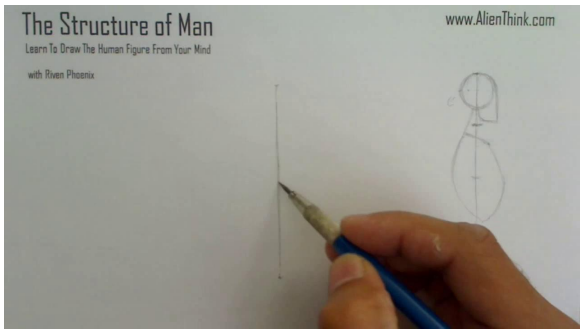
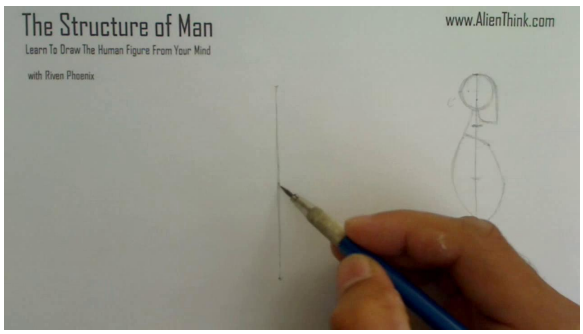
37		Okay, so once we have this line we're going to now divide this in half.
38		Right, so this line here is this line here.
39		So I'm going to divide this in half just like I divided in half over here.
40		Okay, and now once I have this, I'm going to make a horizontal line over here.

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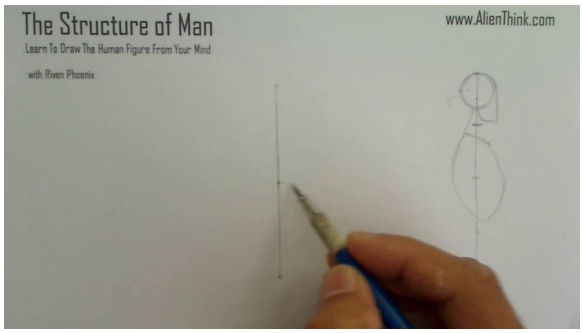
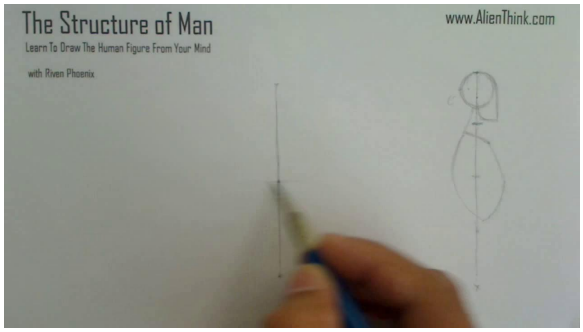
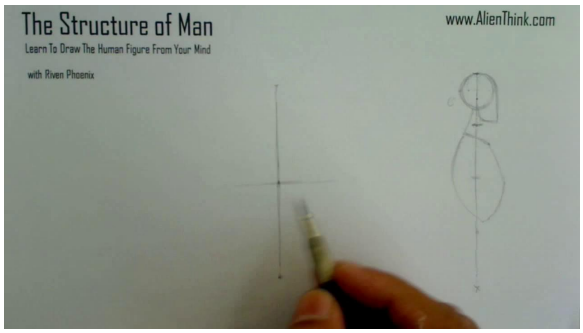
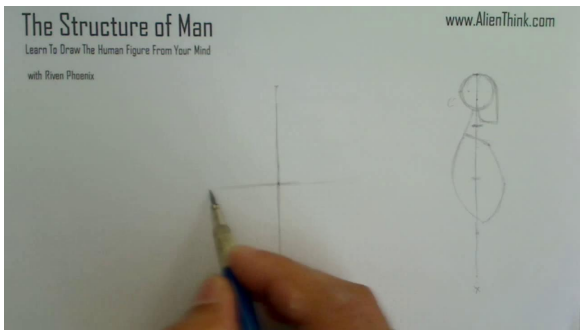
41		So basically it needs to be a 90 degree angle over here.
42		So basically just pull a line, just make sure that it's straight and do not use a ruler.
43		You don't need a ruler for any of these formulas.
44		All you really need is accuracy.

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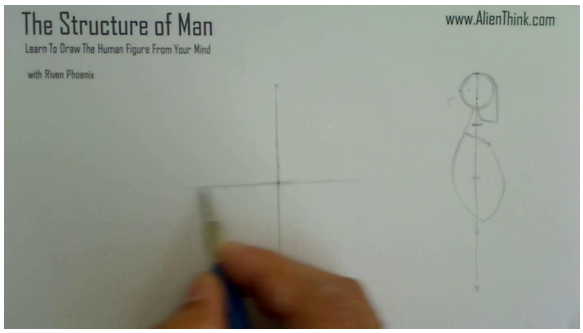
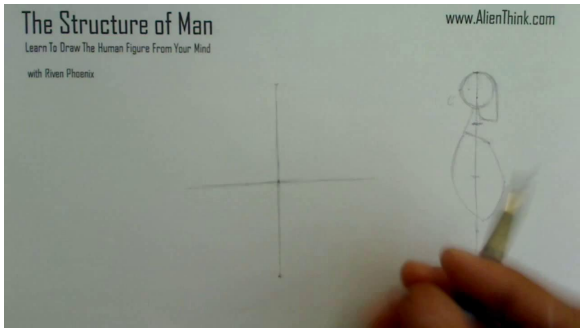
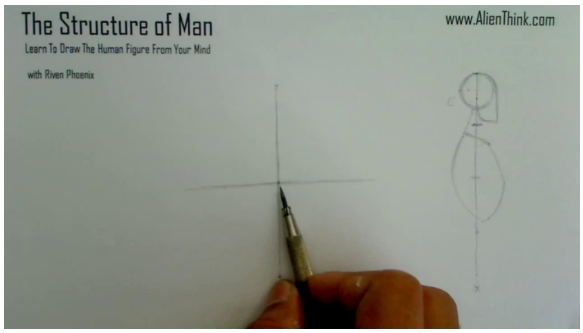
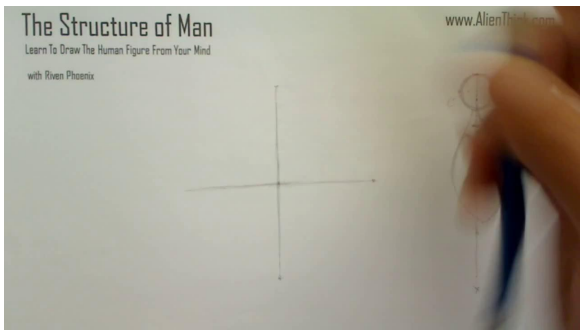
45		Right, something like this, just be sketchy about.
46		So basically we need to translate this over here like this.
47		So here I'm just going to measure this and make sure that okay, I can just mark this here and mark this here.
48		So this gives me a horizontal line going in this direction.

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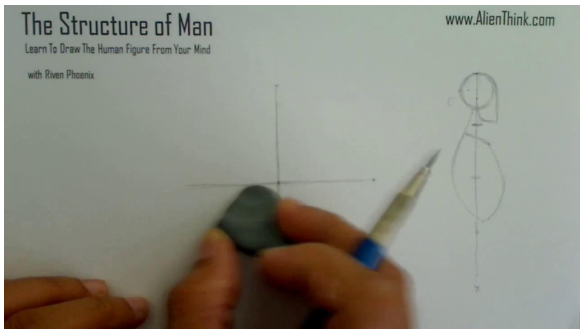
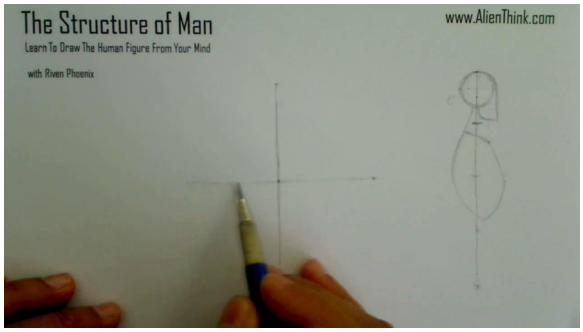
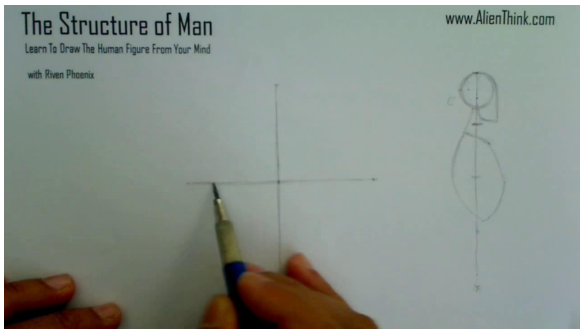
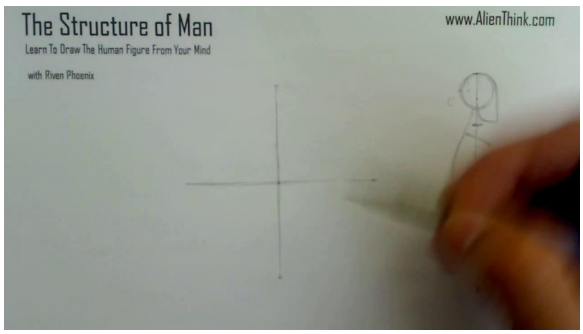
49		Okay, so once I have this, I'm just going to pull it up just a little bit here on the camera.
50		It's coming a little weird.
51		Which if we make a plus sign.
52		Okay, so this here is the same thing here that we could have also done the same thing on this end over here also.

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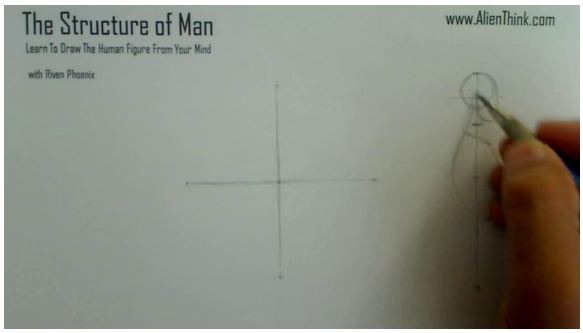
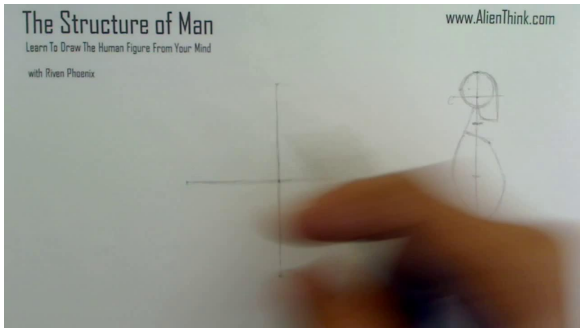
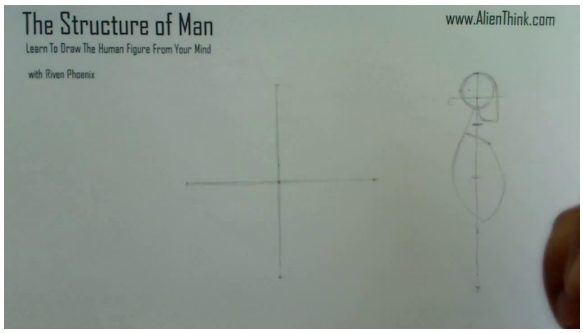
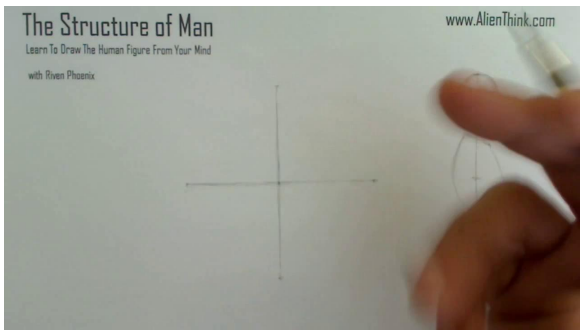
53		Right, the same height and the same width.
54		So in the design of the skull, now all the formulas, all the stuff that I'm going to show you is going to be based on an actual human skeleton.
55		You're really interested in the realistic figure drawing here.
56		So there are different variations of skulls slightly.

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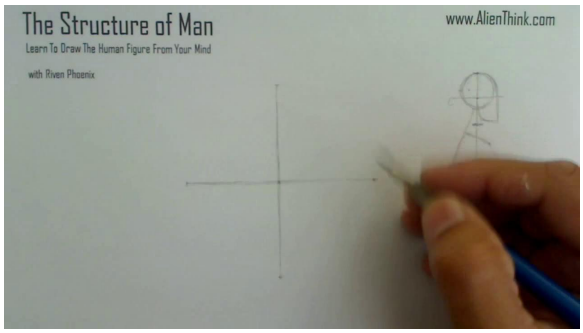
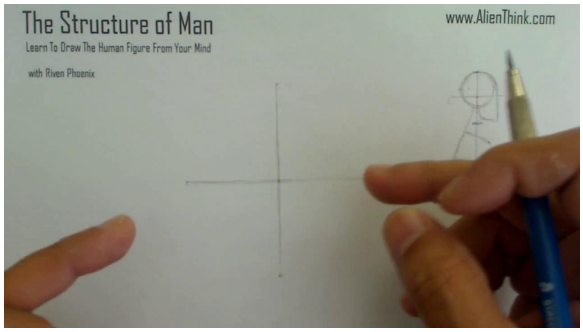
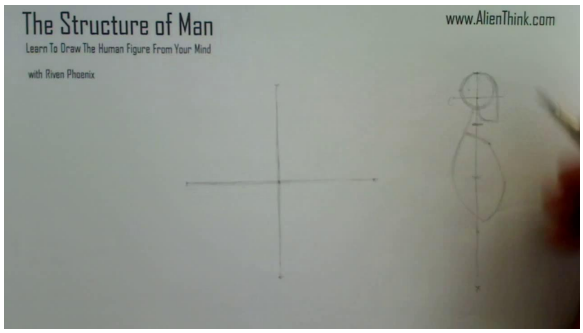
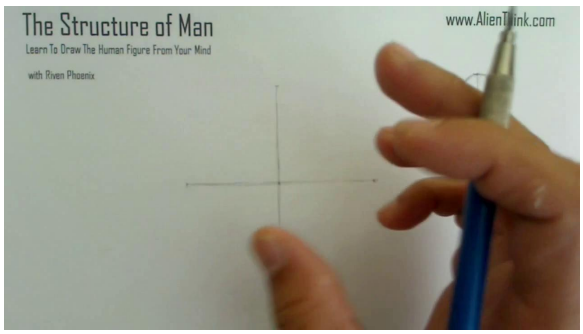
57		Some skulls a little longer, meaning that the width is here and some skulls have a height or just a little bit of height.
58		It doesn't really matter because by the end of the day when you've drawn it, it's just going to look like a skull.
59		Nobody's going to come and measure it.
60		It's going to be so slightly off.

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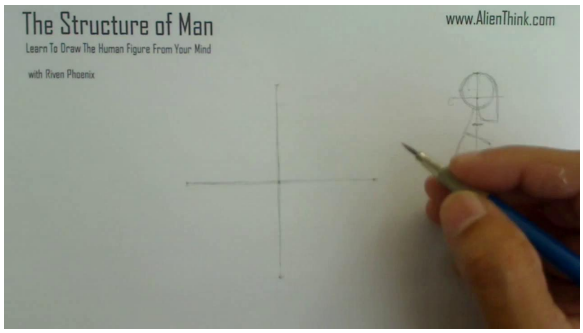
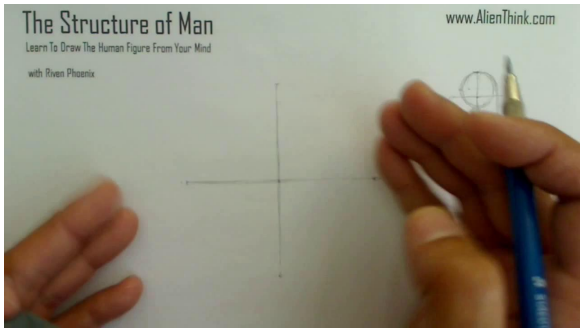
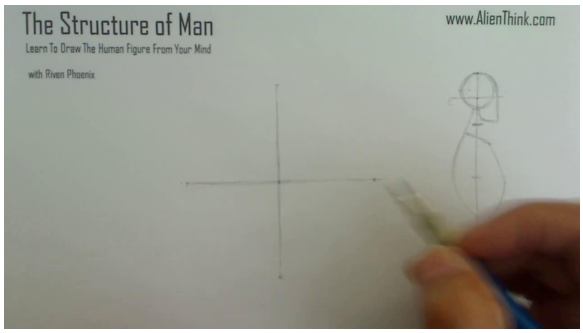
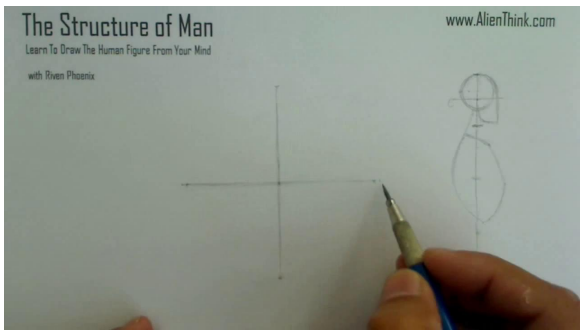
61		What we're going to do is we're just going to increase this width just a little tad over here and just take the same width and do it here.
62		So we're just longing just slightly and you'll see that there's really not even a point of doing this.
63		But it's worth it to understand what's going on with the skull and what gives it its realistic shape here.
64		Because once we're doing the skull, once you put the skin and the muscles on, it will just be used in a simple formal idea.

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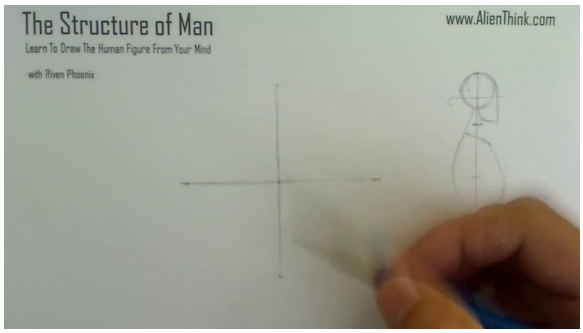
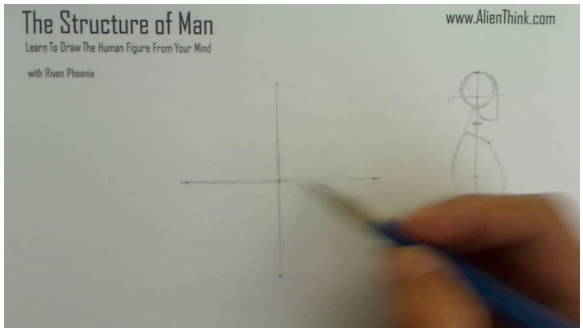
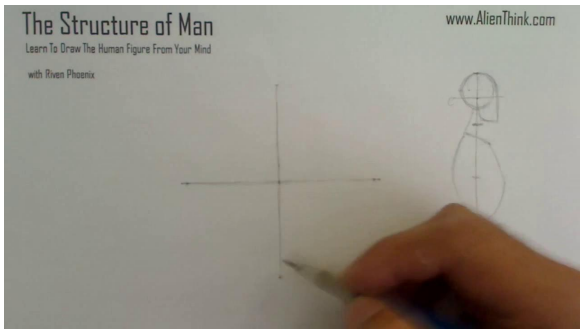
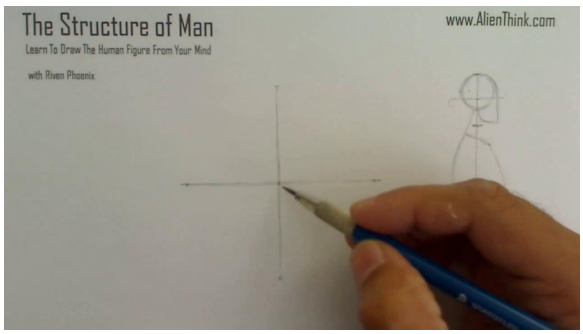
65		So it's just very easy to remember.
66		We just did a square and a plus sign, we did a plus sign.
67		So we need to figure out where exactly should the jaw be on an actual human skull.
68		So for this, to do that, what we need to do is actually turn this into a box.

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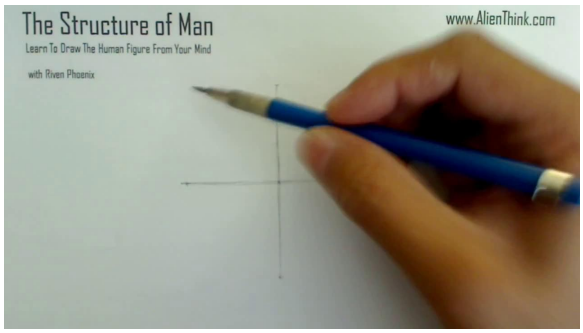
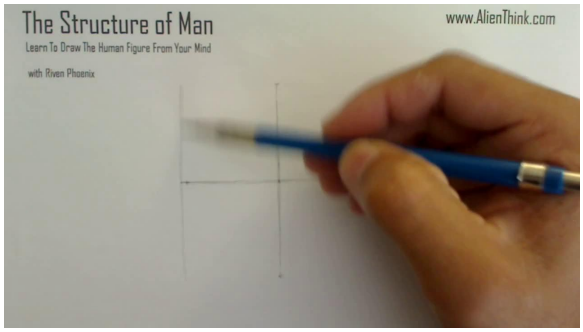
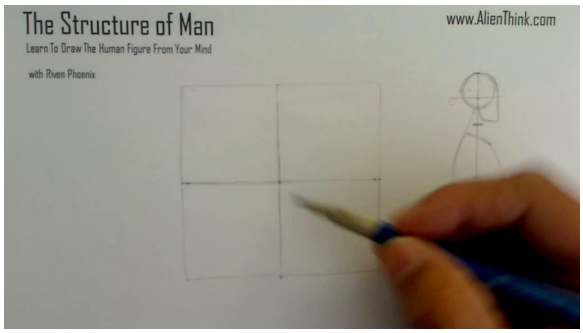
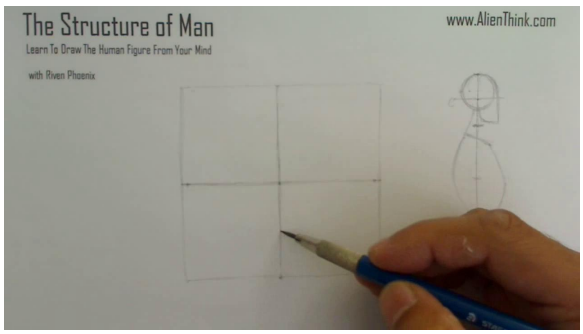
69		So basically from here, just draw out a box over here like this.
70		And then just finish it off just like this here on top, right?
71		So now to figure out where exactly should the jaw be, when we hit the center here and this is the bottom,
72		if I divide this in half and go up, this gives me the point of where the jaw this point should be here on the jaw.

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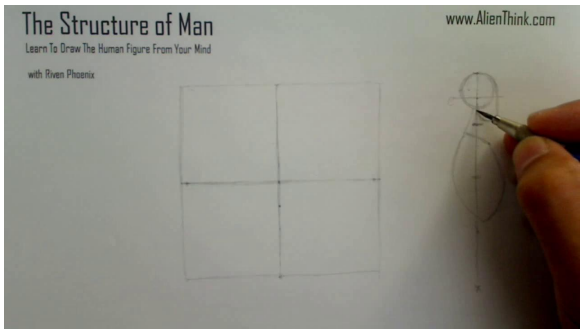
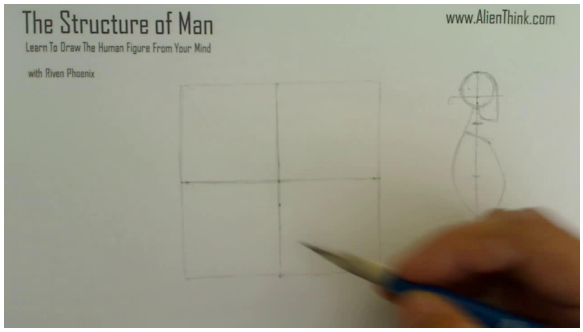
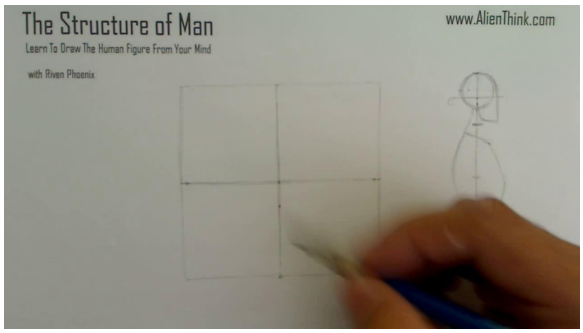
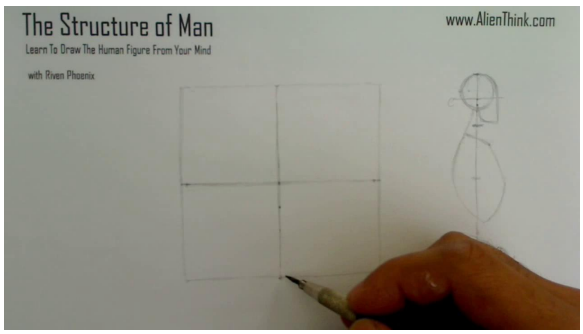
73		So over here, I can just draw it down over here.
74		So now we need to figure out what about this angle that goes down for the jaw.
75		What angle is this supposed to be? Should it be going this way or this way?
76		But it's very simple.

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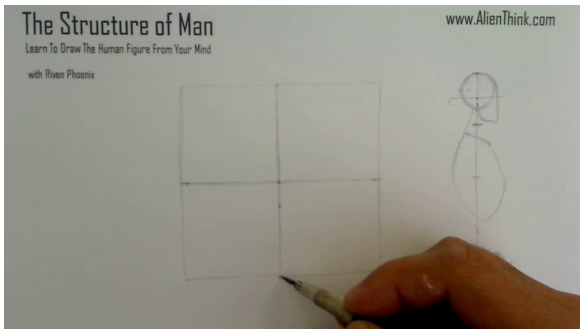
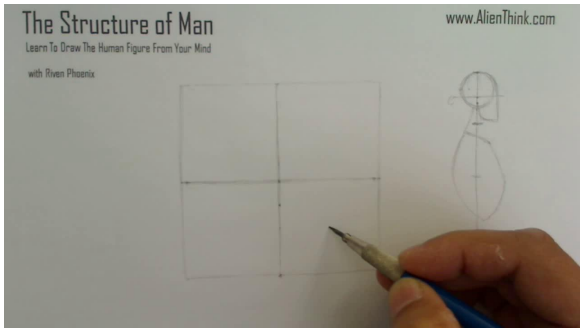
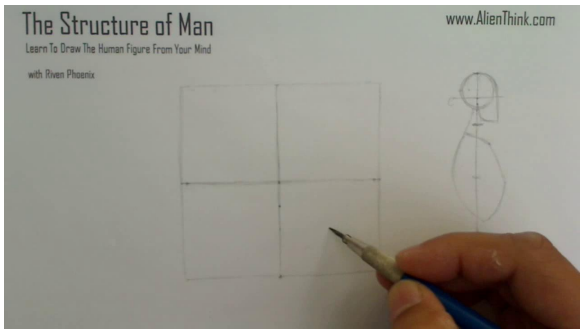
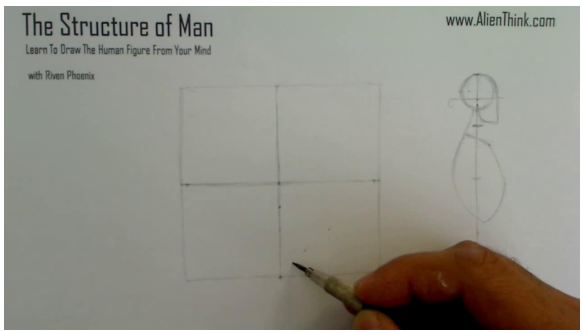
77		If you know this point and this point, right, if you draw like a line, just imaginary lines, you just need to find the center of this line here.
78		Basically, you're finding the center of this box here, but really just do it this way.
79		You find the center, you find the center of this here, and then you divide again.
80		So basically, I found the center of this, then I found the center of this, then I found the center of this.

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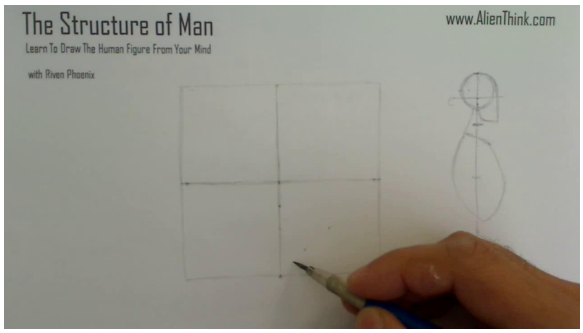
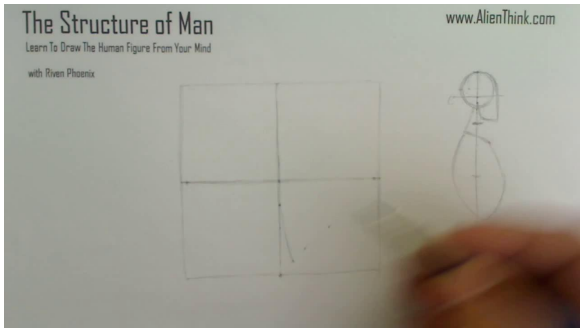
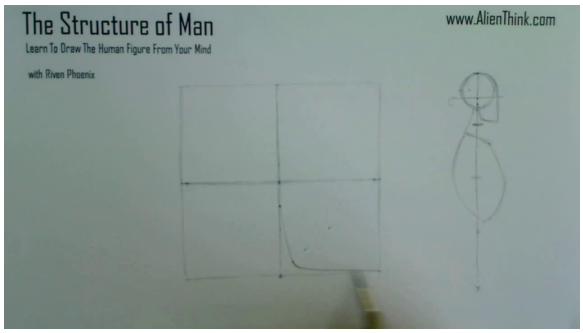
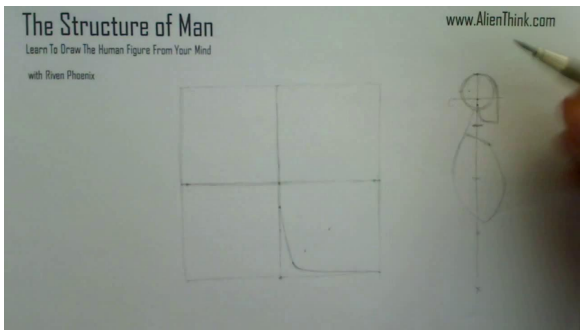
81		And this point just basically tells you what the actual angle on a elastic human skull is going to be.
82		And once you have this angle, you just need to start turning it and end up over here, this slight angle.
83		And that gives you the correct angle of how the jaw turns on an actual human skull.
84		So over here, it would have been the same thing, really going in this direction.

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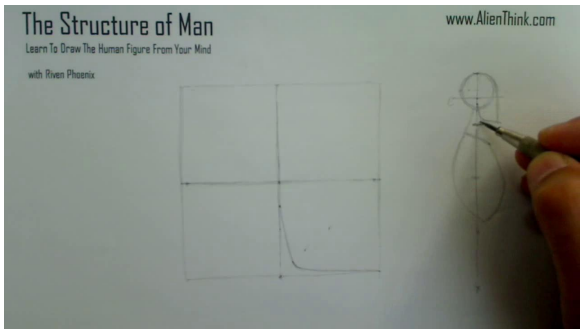
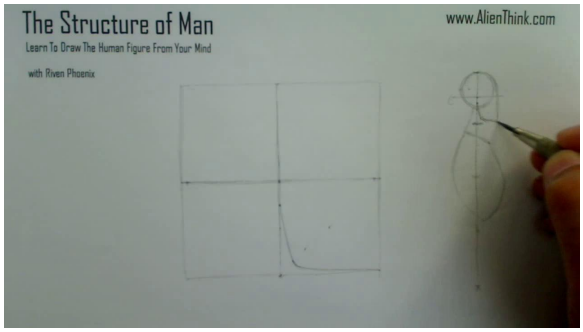
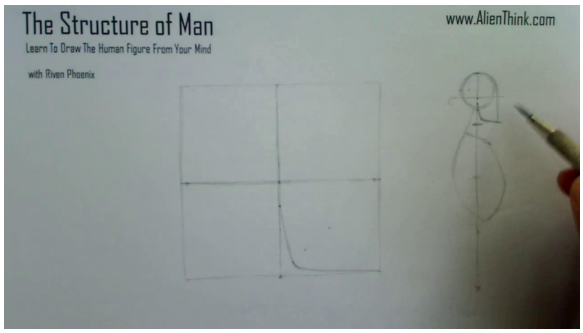
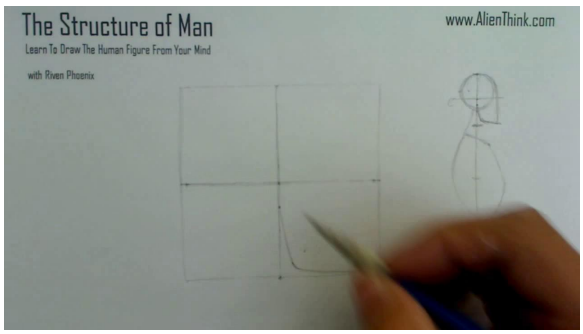
85		Even here, if I look at this, I can just eyeball everything and just do it this way.
86		We'll see that over here, what I'm getting to you is how we can even make this realist.
87		This is not how we're going to be drawing it in the end. We'll draw it much more simply, but here I'm just showing you the power formulas.
88		So once we've done this, we need to find out the back of this where exactly is this as supposed to be the back of the human skull.

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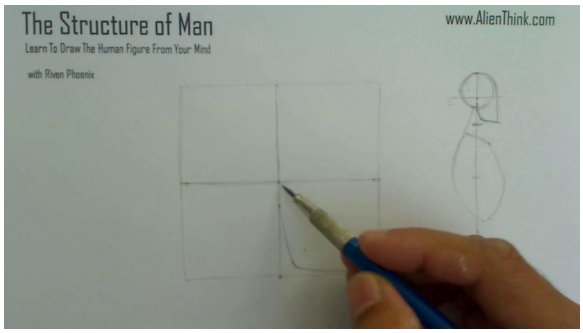
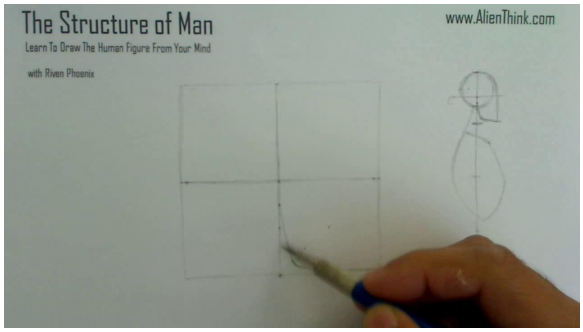
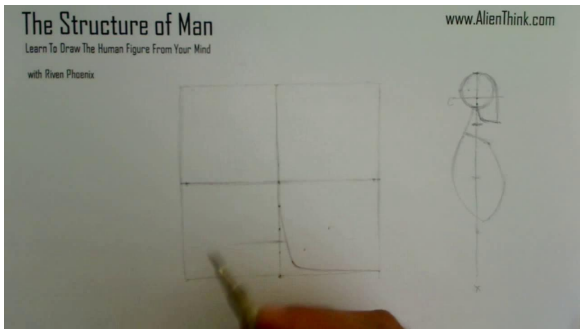
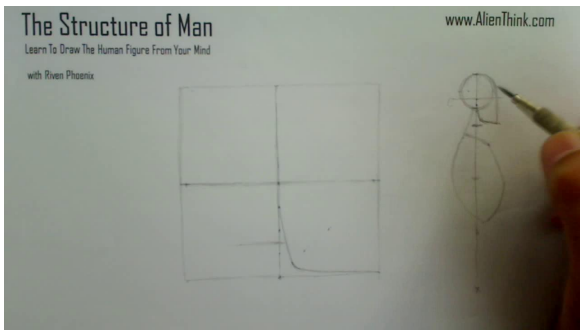
89		So once we had the center from here to here, we divided this in half.
90		Basically, if you go down, dividing in half and go back up, you get the line where the back is supposed to be, and just pull a line like this, going in this direction.
91		Once you've done this, we want to now understand, OK, where is the back?
92		Where is this? How is this supposed to be turning? Right, so over here.

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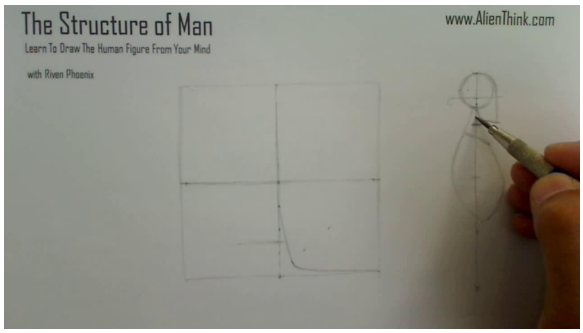
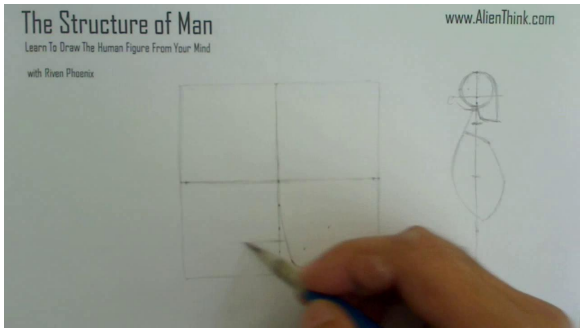
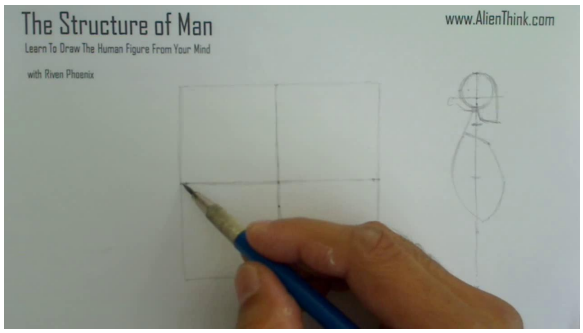
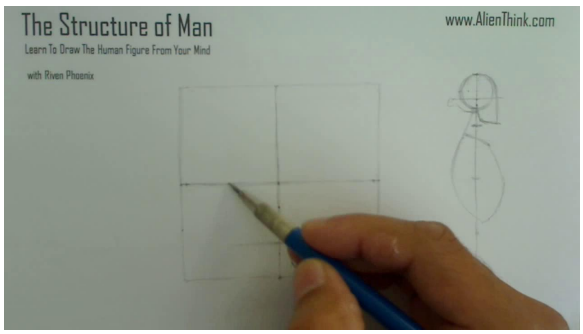
93		Here, the bottom of this is going to be like this. Now I need to find like the curve curvature of this.
94		So to do that, what we need to do is just understand where the point is, really.
95		So let's investigate that. From here to here, if I divide this in half, I get the center, and from here to here, I divide this in half, I get the center.
96		So basically, what I'm really looking for is like a box.

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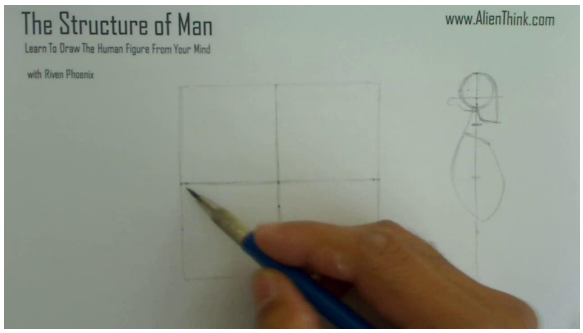
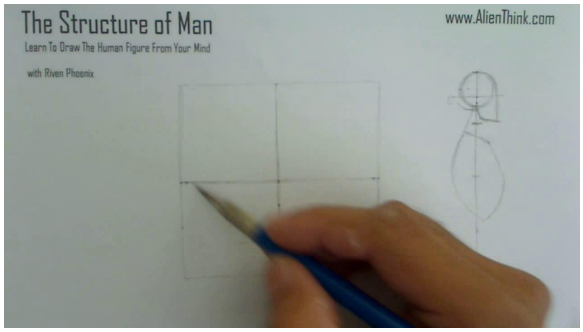
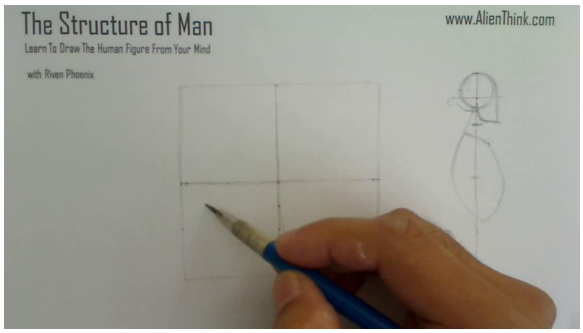
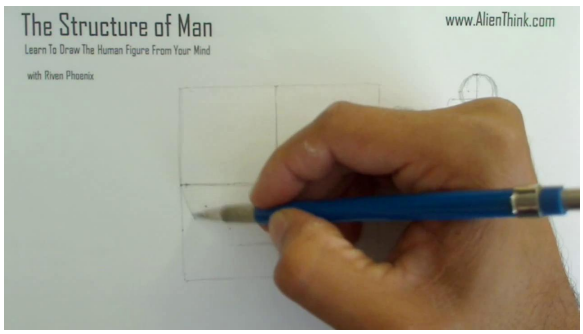
97		The meaning that I could have just done this from here to here, I find the center of this.
98		So what this means is now when I have this line, I'm just going to go up over here, finding the center,
99		or I could have done it this way. Right, so once I have this, I'm going to go down here, and this from here is all I need to know,
100		that this is where it needs to connect to, just like this line over here, just like this.

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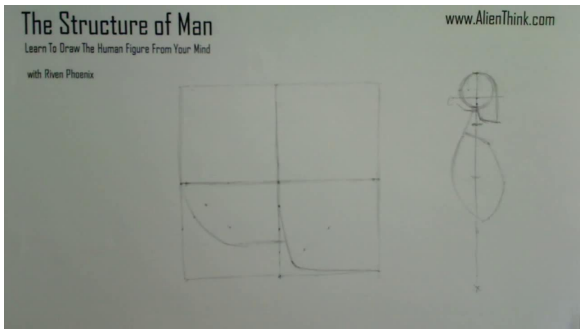
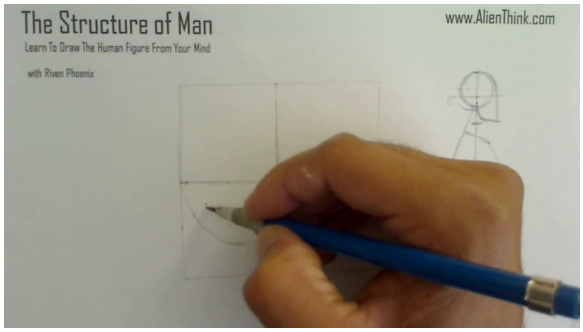
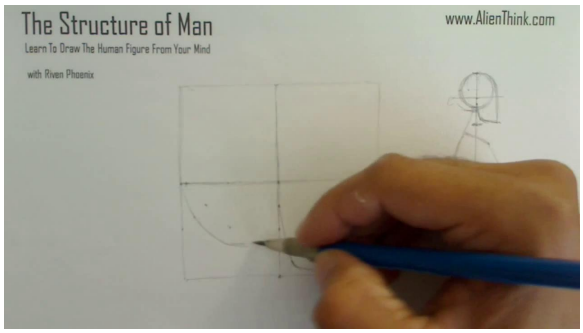
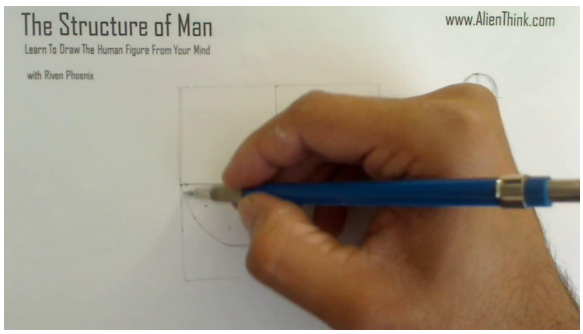
101		Right, so now the question would be, what if you had pulled the line over here, and did it this way? Right, well, the understanding of this is that,
102		well, I'm just helping you see where the angle is, it's just where the center was.
103		I basically pulled the line all over here, where the center was, and I just curved it from here, and took this line and ended up back over here.
104		So this gives me the accurate representation of where the back should be.

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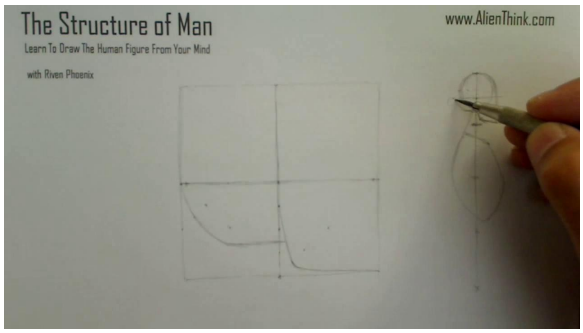
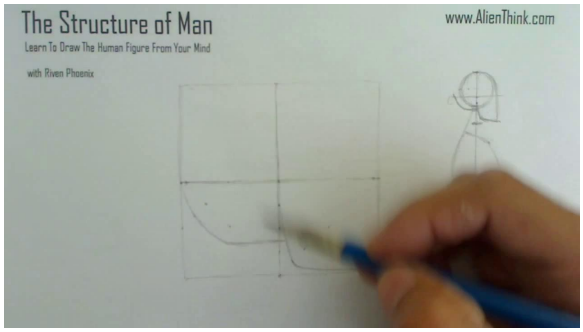
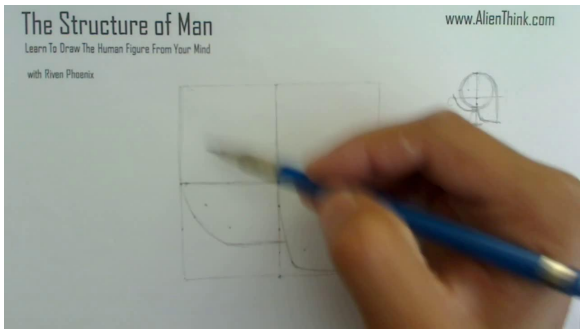
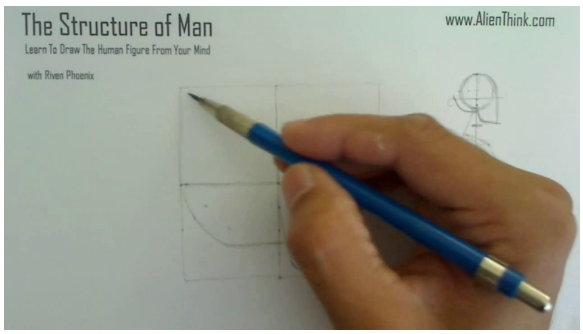
105		So basically, over here, I can just do it this way, on the side over here.
106		Okay, so once we have this, we now need to figure out the top area of this.
107		So that's going to be very simple, too.
108		All we need is the center, from here to here, we find the center of this, and go up over here, and that's it.

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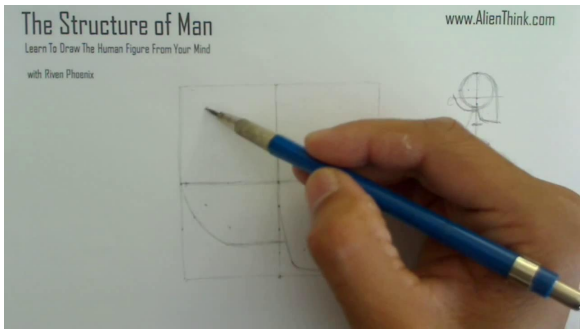
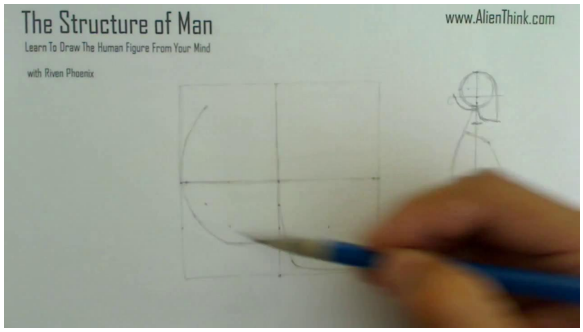
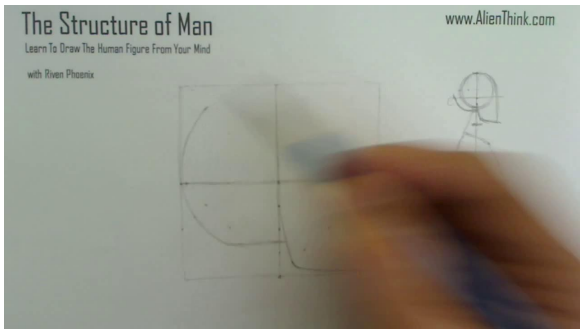
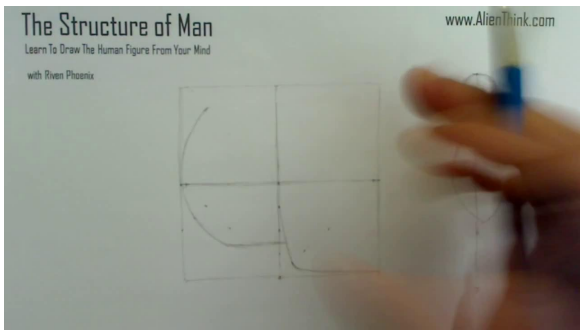
109		Basically, from here to here, we make a nice, oval shape, and we've got the starting to get the back side of the skull.
110		These angles, again, are based on an actual human's skull, so these are going to be very accurate here.
111		But I've simplified them for you, so you can see how it's designed.
112		So all this is very easy to remember. It's not a rocket science.

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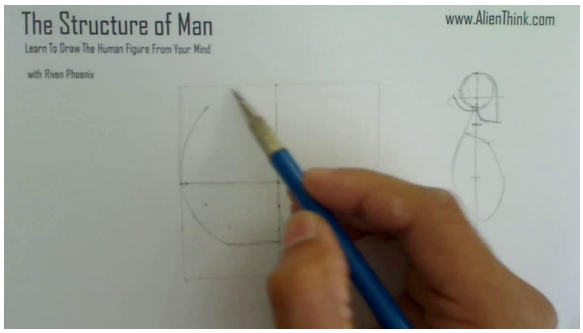
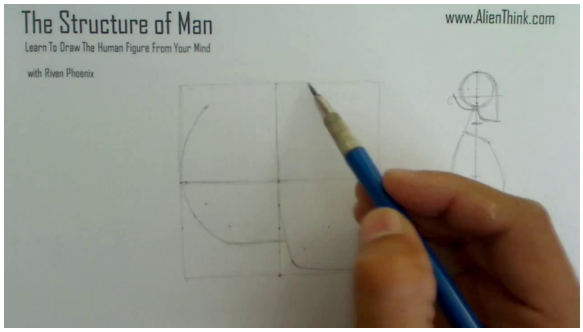
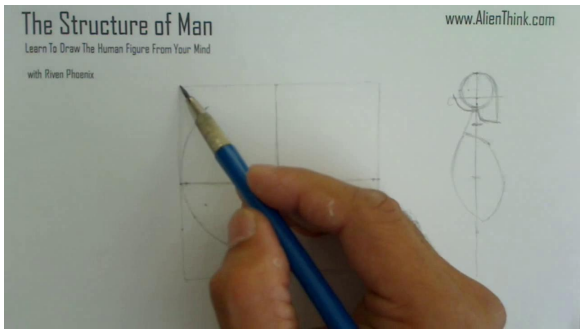
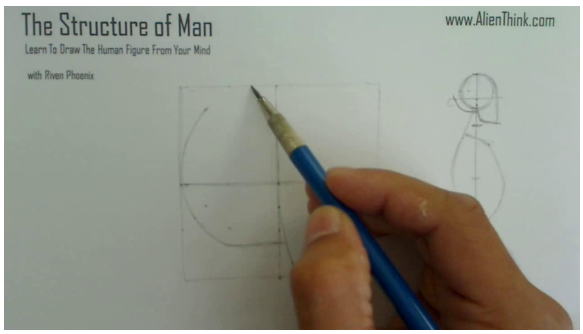
113		So now we need to find out the top area over here.
114		So here's a very important characteristic of the human skull that you should always keep in mind that there's a flat area over here.
115		Basically, from here to here, if you divide this in half, this, this, this, and divide this in half.
116		From this point, you basically just connect, and then this just becomes a flat area over here, same exact thing.

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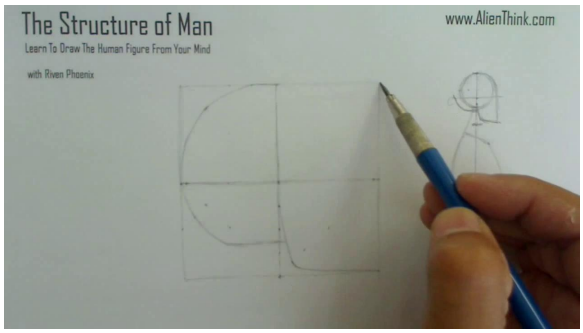
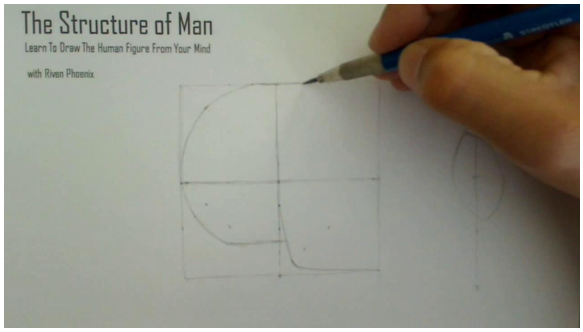
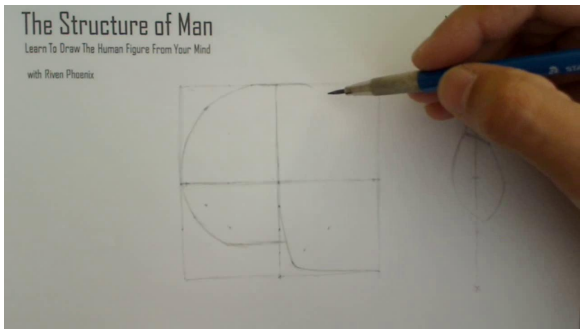
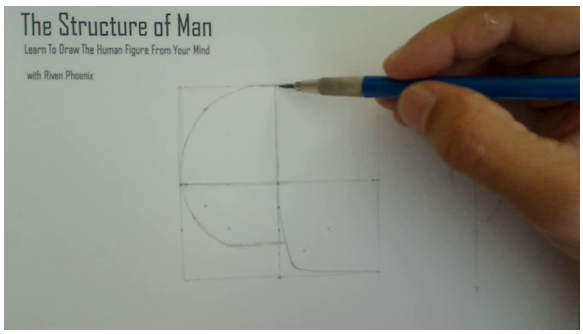
117		From here to here, divide this in half, you divide again, this whole area is always going to be flat on the human's skull.
118		So it leaves us that we now need to start curving, and we need to understand what angle is this guy supposed to be.
119		So to do that, what we need to do is basically find the center of this box.
120		So basically, from here to here, I'm just going to look at this and say that this is going to be the center.

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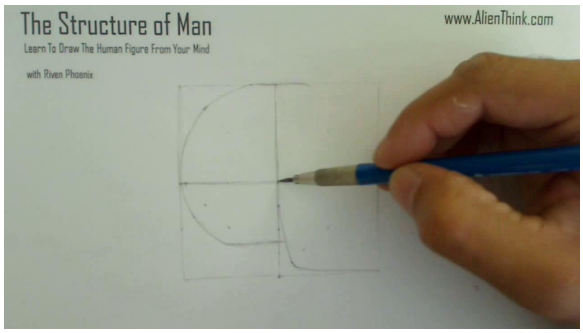
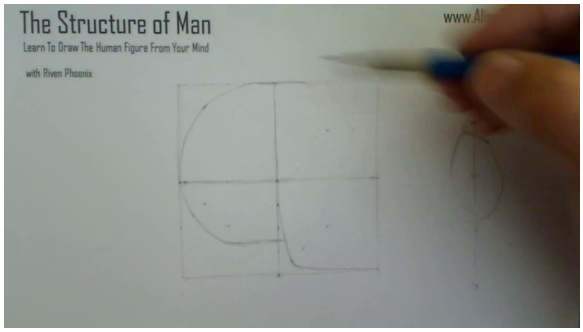
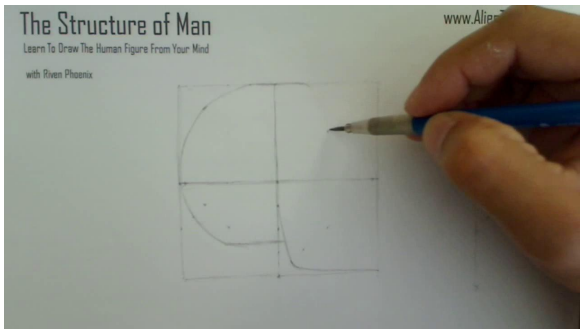
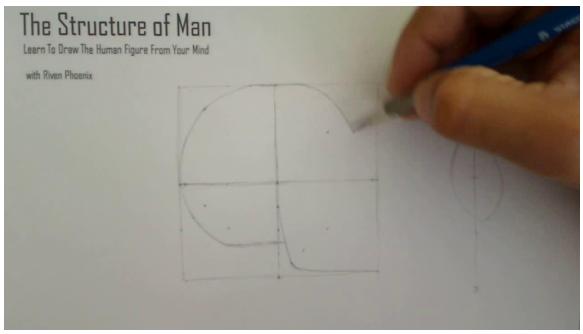
121		You can just eyeball everything here. When this is the center, from here to here, if I had a line, and divided this in half, this is where the line needs to meet.
122		But you can't just pull the line because there's a slight curve here, an important curve that defines your temple area.
123		So for that is basically, from here to here, if you divide this in half, go up, this is where it should be curving from, and you just connect the dots.
124		That's it. Right. So this point here, where I've connected this, the line is going to go through this, but we need to understand how to define the brow area over here.

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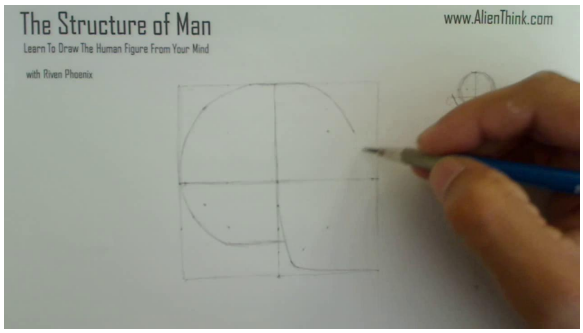
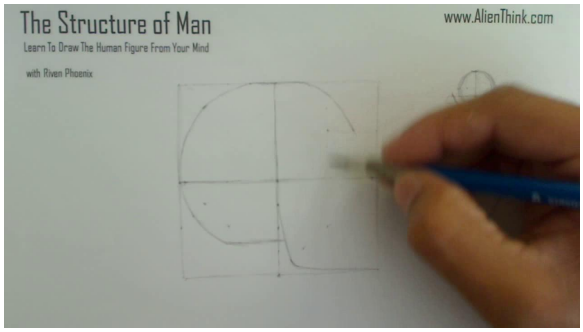
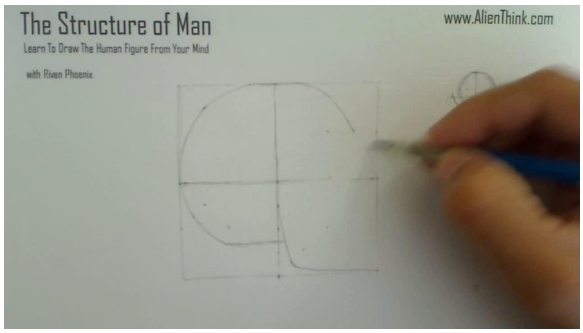
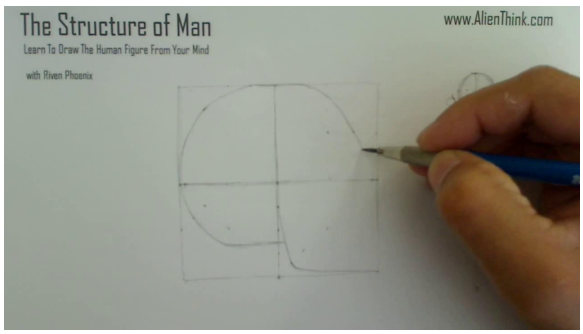
125		And that's going to be very simple because we have this center point, basically, it's like this box section over here that you need to remember from here to here.
126		From pull the line here, pull the line here. Right. You do this line over here. It's going to go here like this.
127		You basically, it collides over here with this line. Basically, it's just like this.
128		And then this angle that from here to here that I pulled the line was following, it starts to follow this for the brow section.

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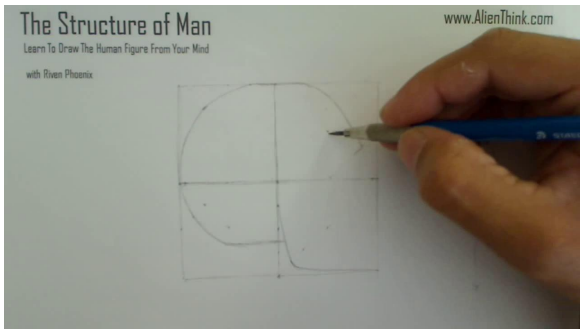
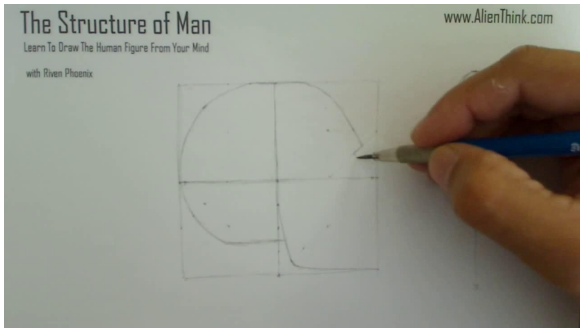
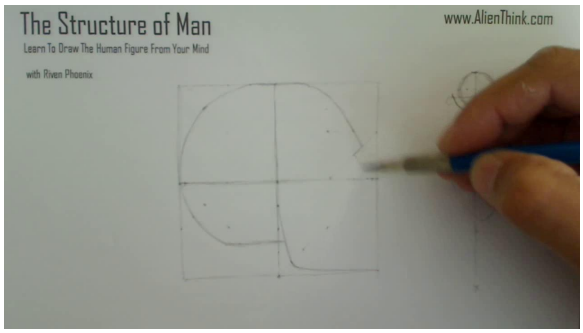
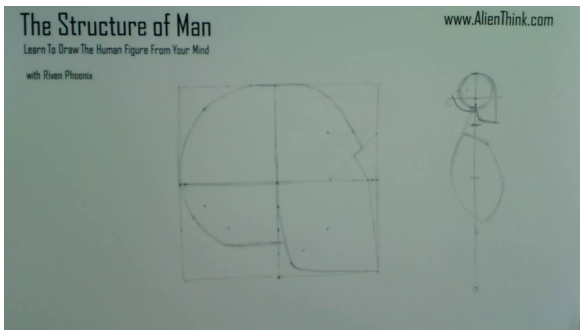
129		And this line, from this line here, is going to start turning. Right.
130		So another question is, where does it turn? And basically, it's very simple. From here to here, by divide this in half and divide again, and that's it.
131		This just needs to come over here. And from here, you just connect the dots and you've now completed in the outer structure of the human skull.
132		So we look at the inside in the next lesson. But I want you to see how simply easy this was.

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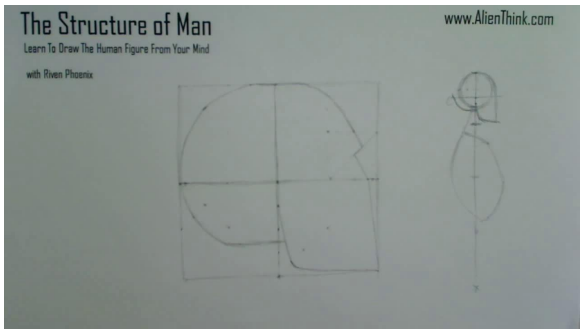
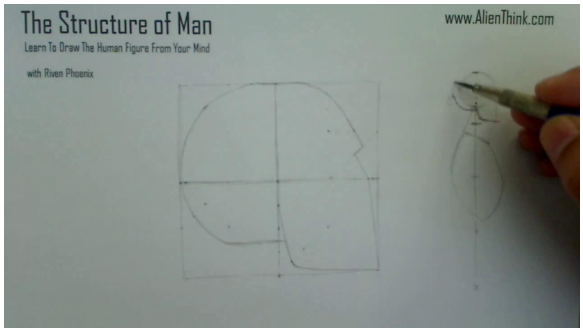
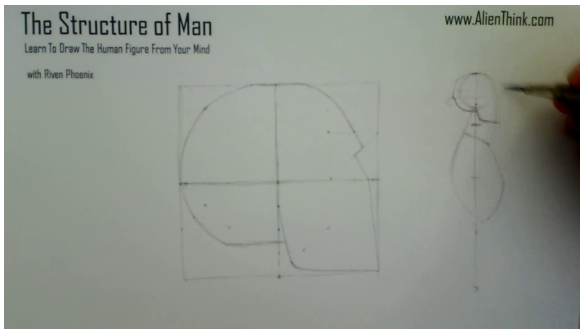
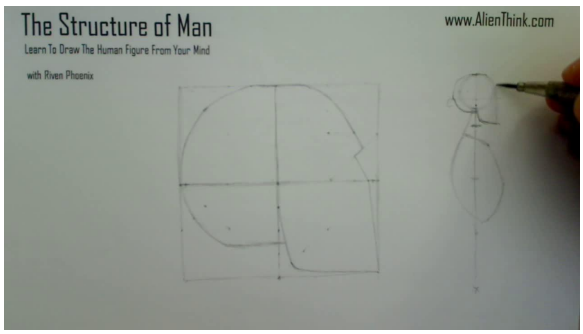
133		So if I erase this stuff here, you can see that once I have the basic idea down, like once I sketched it, I can just follow the same concept here.
134		I can just look, I don't even have to draw out much. I just know that over here, I'm going to get this, I'm going to get the flat line over here.
135		And this section over here, I divide this in half. Right, divide again, it's going to get the flat line in over here.
136		I'm just going to, from here to here, half, I'm going to get like this line here. For this section, this line here, this brow area here.

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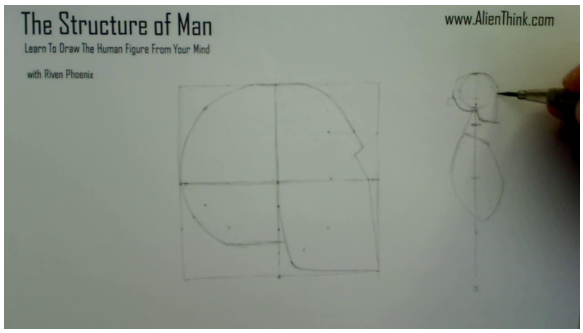
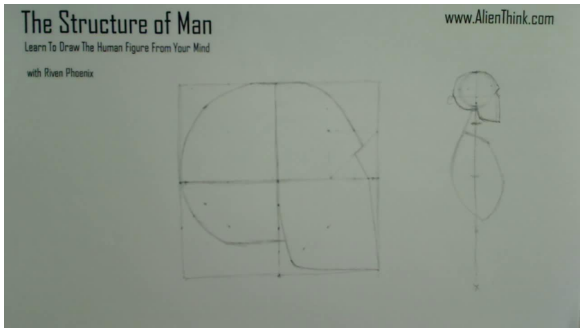
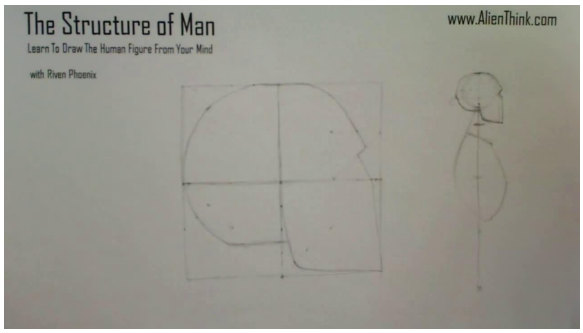
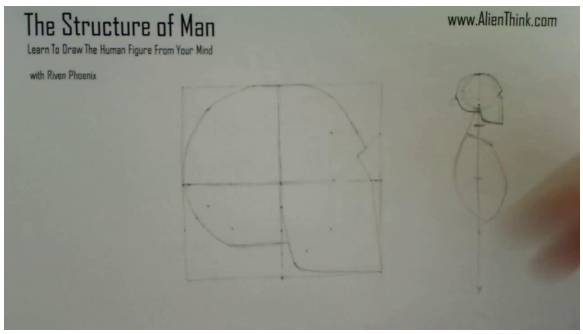
137		And basically, that's it. And this gives me a very accurate design of the outer structure of the human skull.
138		I mean, that's, I just think this is very fascinating and amazing.
139		As to what DaVinci was saying, that once you start looking at the formulas, your ability to draw realistic figures is going to increase by reaching back.
140		So I'll see you in the next lesson. We will, we will look at this formulas again and simplify them.

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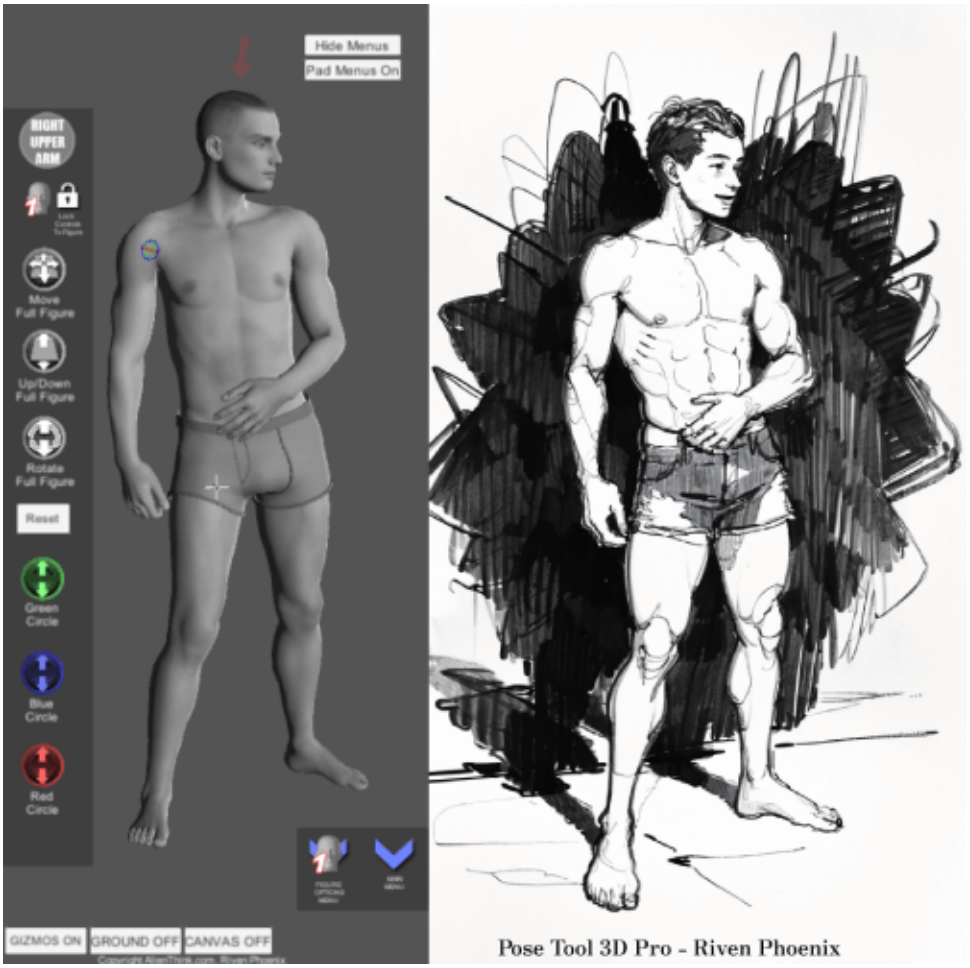

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